

Spring 4-24-1998

Grand Finales

Lehigh University Music Department

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Lehigh University Choral Arts

Steven Sametz, *director*

presents

"Grand Finales"

Jeanette Thompson, *soprano*

Marietta Simpson, *mezzo-soprano*

Michael Myers, *tenor*

Nathaniel Watson, *bass*

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Program

"Grand Finales"

Symphony No. 9 (1824)

IV. Finale

Ludwig van Beethoven

(1770-1827)

Jeanette Thompson, *soprano*

Marietta Simpson, *mezzo-soprano*

Michael Myers, *tenor*

Nathaniel Watson, *bass*

Daphnis et Chloé

Suite No. 2 (1912)

Maurice Ravel

(1875-1937)

Intermission

Symphony No. 2 (*The Resurrection*) (1895)

IV. *Urlicht (First Light)*

V. Finale

Gustav Mahler

(1860-1911)

Jeanette Thompson, *soprano*

Marietta Simpson, *mezzo-soprano*

Lehigh University Choral Arts

Steven Sametz, *director*

NOTES

Beethoven, Mahler, Ravel— each honored by the musical world of his era (although recognition came to Mahler as a conductor of opera rather than as a composer), each an outcast: Mahler, the Moravian Jew in anti-Semitic Germany and Austria; Ravel, thrice expelled from the Paris Conservatoire; and Beethoven, who more than any other, created the image of the composer isolated from the joys of society. Tonight we offer portraits of three greats expressing transcendent joy in finales of their masterworks.

Beethoven — Symphony No. 9, opus 125

IV. Presto — Allegro assai — Presto — Rezitativo — Allegro assai vivace alla marcia — Andante maestoso — Adagio ma non troppo, ma divoto — Allegro energico — Allegro ma non tanto — Prestissimo

With Beethoven's **Symphony No. 9**, the French composer Hector Berlioz reflected, "modern music began." The Ninth Symphony was a revolution in the musical world, becoming the seminal work of the German Romantic era. Classical structure was expanded beyond any previous limit; motives were quoted from previous movements, and the choral force turned the symphony away from "absolute music." Critics extolled and condemned, rejoiced and were baffled by the Ninth: it was wonderful and incomprehensible. Some held Beethoven's deafness as clear cause for this impossible symphony; for others, the tragedy of the unhearing composer strengthened the legendary quality which quickly grew up around the Ninth. What is clear, however, is that it is of paramount influence on the works of Berlioz, Wagner, Bruckner, Liszt, Mahler, and even Debussy and Ravel.

Beethoven had considered setting Schiller's "An die Freude" ("Ode to Joy") as early as 1812. In 1814, he made notes about a "symphony in ancient modes, using Turkish music." (Turkish music in Beethoven's day referred to the use of cymbals and drums in a march-like movement.) It was not until 1822 that Beethoven set to work in earnest on the symphony. As he worked out the separate themes, he ultimately organized the last movement as an immense set of variations. (It is interesting that Beethoven late in his career returned to a form which had been the cornerstone of his earliest pieces.) The theme, which from the number of sketches seems to have given Beethoven a great deal of trouble, would be folk-like in its simplicity.

Beethoven sent his theme out into the world as he knew it: a time when political revolution was a living memory for most of the population. It was not enough to simply create variations; the statement of joy had context. As Haydn had introduced the creation of the world from chaotic music moving to bright C major on "and there was light," so Beethoven opens the finale with what Richard Wagner would later call the *Schreckensfanfare*, or "horror fanfare." We are brought into a world torn by violence. A recitative -- vocal rather than symphonic in style— begins but is interrupted five times: by the recurrence of the *Schreckensfanfare* and references to each of the preceding

movements of the symphony. It is only after this sufficiently chaotic opening that Beethoven introduces his "joy" theme. We think we have reached our goal of peaceful resolution, but Beethoven abruptly reverts to the *Schreckensfanfare*, as though we will not be freed so easily from the concerns of mankind. In Beethoven's words (not Schiller's in this case), the baritone soloist invites us to listen: "Friends, not these tones! Let us hear more pleasant and joyful sounds!"

With these words, Beethoven leads us into a remarkable set of variations on the "Joy" theme: the first three are led by the baritone soloist or the solo quartet with the full chorus answering; for the fourth variation, Beethoven uses the march *a la turca* for tenor solo and choir. This gives way to an orchestral fugue on the "Joy" theme, introducing a new countersubject. The exposition closes with a choral return to the "Joy" theme over an orchestral tutti.

What follows is similar to a slow movement in a concerto form: a sustained hymn on the text "Seid umschlungen, Millionen, diesen Kuss der ganzen Welt!" ("Be embraced, ye millions, here is a kiss for the whole world!"). It is perhaps this text which most clearly delineates the German Romantic notion of the individual set apart looking for expression in the unity and fellowship of mankind.

Beethoven seems to conclude the movement not once, but twice. The slow movement yields to a double fugue combining the "Joy" theme with the "Seid umschlungen" hymn theme nine times. The soloists return with a variation yet faster on the "Joy" theme, in which they are joined by the choir. The piece could well end here, but in the same way the introduction was interrupted, the conclusion is twice stopped with expansive adagios before the rocketing ending. And once more before the end, Beethoven stops the juggernaut and returns us to the slow prayer before the explosive conclusion.

Beethoven at once broke the mold and set the model for music of the future. That he created a new world which he would never experience in the silence of his deafness fueled the Romantic image of the work. Wagner (at age 17) and Liszt transcribed the Ninth for piano; Bruckner found the experience of listening to the Ninth "shattering;" for Berlioz, it was a constant example (he both wrote about and conducted the Ninth); and for Mahler, as we shall see, it became in several ways the model for his Second Symphony. It has remained one of the most potent cultural touchstones of western music: the individual of genius, writing in silence, as a universal expression of humanity.

Ravel — *Daphnis et Chloé*, Orchestral Suite No. 2

Lever du jour (Lent)

Pantomime (Lent — Très lent — Vif — Très lent)

Danse générale (Lent — Animé)

Of *Daphnis et Chloé*, Maurice Ravel wrote:

My intention in writing it was to compose a vast musical fresco in which I was less concerned with archaism than with faithfully

reproducing the Greece of my dreams, which is very similar to that imagined and painted by the French artists at the end of the eighteenth century. The work is constructed symphonically, according to a strict plan of key sequences, out of a small number of themes, the development of which ensures the music's homogeneity.

Daphnis was commissioned in 1909 by the Ballets russes under Serge Diaghilev, who in 1910 brought out Stravinsky's *Firebird* and later would commission *The Rite of Spring*. Ravel created the first orchestral suite using extracts of the first part of the ballet in 1911; he would spend a year perfecting the finale and the premiere of the entire ballet was postponed twice, finally reaching the public on 18 June, 1912 with Nijinsky taking the role of Daphnis. The second suite comprises all of the third and final tableau of the ballet.

The story of *Daphnis* is based on a Greek pastorella by the Sophist Longus from the fourth or fifth century. It had been popular in a French translation since the 16th century. The tale is set in Lesbos in a meadow at the end of a sacred grove. In the first part, Chloé is abducted by pirates. Daphnis, helpless, faints by the mouth of the grotto. The god Pan intervenes and Chloé is freed.

As the music of the final scene — and the Second Orchestral Suite — opens, Daphnis is still lying prostrate, mourning the loss of Chloé.

Lever du jour— Dawn breaks: this is one of the most majestic instances of tone painting in the orchestral literature. (Replete with birdsongs and flowing water, this orchestral coloring looks back to Mahler.) Daphnis is awakened by the shepherds' flutes and pipes. He starts up in panic, seeking Chloé. The shepherds assure him that she is safe and they are reunited. The old cowherd Lammon tells Daphnis and Chloé that it is the god Pan to whom they owe her freedom. In gratitude, Daphnis and Chloé mime the story of Pan and the nymph Syrinx (*Pantomime*). Pan once loved the nymph but was rejected. Dejected, he broke reeds and fashioned a flute. (This is among the most virtuosic flute solos in the orchestral repertoire.) After honoring Pan, Daphnis and Chloé are joined by revelers who celebrate the union of the young couple in a bacchanal of mounting intensity (*Danse générale*).

Daphnis is a paean to young love. The wordless chorus — which Ravel did not consider optional as some later said — functions as an added orchestral color and gives human voice to the orgiastic sensuality of the closing bars.

Mahler: Symphony 2 (The Resurrection)

IV. Urlicht (First Light) *Sehr feierlich aber schlicht*

V. The Apocalyptic Vision. *Wild herausfahrend--Langsam--Allegro energico - Kräftig - Langsam - Sehr langsam und gedehnt - Langsam misterioso - Mit Aufschwung - Langsam*

Beethoven and Mahler stand at either end of the period of German Romanticism. Mahler conducted Beethoven's Ninth many times in his career and came under critical fire for re-orchestrating certain passages. The Ninth

was included in the works he conducted in America for the 1910 New York Philharmonic Society concerts. When he began to compose his second symphony, the idea of using chorus occurred early but was rejected: it would be too similar to Beethoven's Ninth.

For a long time I had pondered the idea of including a choir in the last movement. Only the fear that this might be considered an overt imitation of Beethoven made me hesitate again and again!

The initial work on the Second Symphony dates from 1888. The first movement was later entitled *Totenfeier* (Funeral Rites); in it, Mahler depicts the death and burial of the hero from his first symphony, the *Titan*. In 1893, Mahler played *Totenfeier* for the noted conductor-pianist Hans von Bülow:

When I finished, I awaited the verdict silently. But my older listener remained long at the table silent and motionless. Suddenly, he made an energetic gesture of rejection and said: "If that is still music, then I do not understand a single thing about music."

Ironically, it would be von Bülow's death in 1894 which would pave the way for completion of the Second Symphony.

I went to the memorial service. The mood in which I sat and pondered the departed was utterly in the spirit of what I was working on at the time. Then the choir, up in the organ-loft, intoned Klopstock's "Resurrection" chorale. It flashed on me like lightning, and every where became plain and clear in my mind. It was the flash that all creative artists wait for — 'conceived by the Holy Ghost!'

By June of that year, the fifth movement was complete. In a letter to a friend, Mahler wrote:

Beg to report safe delivery of a strong, healthy last movement to my Second. Father and child doing well as can be expected — the latter not yet out of danger. It is to be baptized with the name 'Lux lucet in tenebris (The light shineth in the darkness).' Friends are asked for their silent sympathy; all flowers are gratefully refused. Other gifts, however, will be accepted.

The fourth movement, *Urlicht*, is a setting of a poem from Mahler's favorite collection, *Des Knaben Wunderhorn* (The Boy's Magic Horn). It demonstrates, Mahler wrote, "the questioning and agonizing search of the soul for God and for its own existence." In the dramaturgy of the symphony as a whole, it answers the questions and doubts posed in the second and third movements after the hero's burial in the first movement. The lines speak to the hero:

the moving voice of naïve faith sounds in his ear. "I am of God and desire to return to God! God will give me a lamp, will light me unto the life of eternal bliss!"

This movement will later be quoted in the finale as both an expression of restless searching and joyful assurance.

In the fifth movement, Mahler draws his closest parallels with

Beethoven. As in the Ninth, he begins with a *Schreckenfanfare*, which subsides into a celestial vision of "The Caller" (represented by the off-stage horn) announcing the Day of Judgement. The ancient burial chant, *Dies irae*, is heard. An instrumental arioso foreshadowing the words "O glaube, mein Herz, O glaube!" ("Believe, my Heart, O believe!) enters as a plaintive expression of longing for release. The *Dies irae* returns as a chorale for brass, and the theme of the Caller is taken up by the entire orchestra. In the most graphic of sound pictures, a prolonged percussion crescendo creates the "earth shaking, the graves...opening up" at the Last Judgement. (Of this, Mahler wrote, "Listen to the drum roll and your hair will stand on end!") Harsh shouting themes combine with the *Dies irae* theme:

...the dead arise and stream on in endless procession. The great and little ones of the earth – kings and beggars, righteous and godless – all press on; the cry for mercy and forgiveness strikes fearfully in our ears. The wailing rises higher – our senses desert us; consciousness dies at the approach of the eternal spirit.

Mahler, like Beethoven, quotes from earlier movements of the symphony, to reflect on the hero's life. Off-stage brass and percussion depict the on-coming band of the Apocalypse.

The "approach of the eternal spirit" is signaled by what Mahler called "Der grosse Appell" ("The Great Summons"). The Caller returns (again represented by the off-stage horn).

The trumpets from the Apocalypse call; – in the midst of the awful silence we think we hear in the farthest distance a nightingale, like a last quivering echo of earthly life! Softly there rings out a chorus of the holy and the heavenly; 'Risen again, yea thou shalt be risen again!' There appears the glory of God! A wonderful gentle light permeates us to our very heart – and is quiet and blissful! – And behold: There is no judgement – There is no sinner, no righteous man – no great and no small – There is no punishment and no reward! An almighty feeling of love illuminates us with blessed knowing and being.

The final choral entry is perhaps the strongest parallel to Beethoven, but Mahler has taken it beyond the sound realm that Beethoven knew. Mahler used his knowledge as a conductor of opera, utilizing instruments from the opera orchestra, dramatic staging effects, together with an harmonic vocabulary enlarged by Wagner, Liszt, and Berlioz. His listeners were left no less confused than Beethoven's had been earlier. Like Beethoven, it is another beginning of "modern music," one which was to set the stage for composers of the 20th century.

SS. April, 1998

TEXTS

Beethoven, Symphony No. 9

*O Freunde, nicht diese Töne!
Sondern laßt uns angenehmere
anstimmen und freudenvollere!*

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum!
Deine Zauber binden wieder,
Was die Mode streng geteilt;
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Wem der große Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja, wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund.

Freude trinken alle Wesen
An den Brüsten der Natur;
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod;
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott!

Froh, wie seine Sonnen fliegen
Durch des Himmels prächt'gen Plan,
Laufet, Brüder, eure Bahn,
Freudig, wie ein Held zum Siegen.

Seid umschlungen, Millionen.
Diesen Kuß der ganzen Welt!
Brüder! Über'm Sternenzelt
Muß ein lieber Vater wohnen.
Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such' ihn über'm Sternenzelt!
Über Sternen muß er Wohnen.

*O friends, no more these sounds!
Let us sing more cheerful songs,
More full of joy!*

Joy, bright spark of divinity,
Daughter of Elysium,
Fire-inspired we tread
Thy sanctuary.
Thy magic power re-unites
All that custom has divided,
All men become brothers
Under the sway of thy gentle wings.

Whoever has created
An abiding friendship,
Or has won a true and loving wife,
All who can call at least one soul
theirs,
Join in our song of praise;
But any who cannot must creep
tearfully away from our circle.

All creatures drink of joy
At nature's breast.
Just and unjust
Alike taste of her gift;
She gave us kisses and fruit of the
vine, A tried friend to the end.
Even the worm can feel contentment,
And the cherub stands before God!

Gladly, like the heavenly bodies
Which He set on their courses
Through the splendor of the
firmament; Thus brothers, you
should run your race, as a hero
going to conquest.

You millions, I embrace you.
This kiss is for all the world!
Brothers, above the starry canopy
There must dwell a loving Father.
Do you fall in worship, you millions?
World, do you know your Creator?
Seek Him in the Heavens;
Above the stars must He dwell.

Mahler, Symphony No. 2

IV. Urlicht (First Light)

CONTRALTO SOLO

O Röschen rot!
Der Mensch liegt in größter Not!
Der Mensch liegt in größter Pein!
Je lieber möchte ich im Himmel sein!

O red rose!
Man lies in direst need!
Man lies in deepest pain!
I would rather be in heaven!

Da kam ich auf einen breiten Weg;
Da kam ein Engelein und wollt mich
abweisen.
Ach nein! Ich ließ mich nicht abweisen!
Ich bin von Gott und will wieder zu Gott!
Der liebe Gott wird mir ein Lichtchen
geben,
Wird leuchten mir bis in das ewig selig
Leben!

I came upon a broad path:
an angel came and sought to
turn me back.
Ah no! I would not be sent away!
I am from God, and to God I will
return! Dear God will give me a
light,
will light me to eternal, blessed life!

(from *Des Knaben Wunderhorn*)

V. Auferstehung (Resurrection)

CHORUS AND SOPRANO

Aufersteh'n, ja aufersteh'n wirst du,
Mein Staub, nach kurzer Ruh!
Unsterblich Leben
Wird, der dich rief, dir geben.

Rise again, thou shalt rise again,
my dust, after brief rest!
He who called thee
will grant thee immortal life.

Wieder aufzublüh'n wirst du gesät!
Der Herr der Ernte geht
Und sammelt Garben
Uns ein, die starben!

Thou art sown to bloom again!
The Lord of the harvest goes
and reaps us who died
like sheaves!

(Klopstock)

CONTRALTO SOLO

O glaube, mein Herz, o glaube:
Es geht dir nichts verloren!
Dein ist, ja dein, was du gesehnt,

Dein, was du geliebt, was du gestritten!

O believe, my heart, believe:
all is not lost with thee!
Thine, yea, thine is what thou hast
longed for,
thine, what thou hast loved, hast
fought for!

SOPRANO SOLO

O glaube: Du wardst nicht umsonst
geboren!
Hast nicht umsonst gelebt, gelitten!

O believe! thou wert not born in
vain,
thou hast not lived and suffered in
vain!

CHORUS AND CONTRALTO

Was entstanden ist, das muß vergehen!
Was vergangen, auferstehen!
Hör auf zu beben!
Bereite dich zu leben!

What was created must perish,
what has perished, rise again!
Cease trembling!
Prepare thyself to live!

SOPRANO AND CONTRALTO

O Schmerz! Du Alldurchdringer!
Dir bin ich entrungen.
O Tod! Du Allbezwinger!
Nun bist du bezwungen!

O all-piercing pain,
from thee have I been wrested!
O all-conquering death,
now thou art conquered!

Mit Flügeln, die ich mir errungen,
In heißem Liebesstreben
Werd ich entschweben
Zum Licht, zu dem kein Aug
gedrungen!

With wings that I have gained
shall I soar aloft!
in love's ardent striving
To the light to which no eye has
pierced!

CHORUS

Mit Flügeln, die ich mir errungen,
Werd ich entschweben!
Sterben werd ich, um zu leben!

With wings that I have gained
shall I soar aloft!
I shall die, so as to live!

Aufersteh'n, ja aufersteh'n wirst du,
Mein Herz, in einem Nu!
Was du geschlagen,
Zu Gott wird es dich tragen!

Rise again, yea, thou shalt rise again,
my heart, in the twinkling of an eye!
What thou hast fought for
shall lead thee to God!

(Mahler)



Jeannette Thompson has been acclaimed by critics for her "heavenly clear voice." She was the winner of the Gold Medal at the famed Queen Elisabeth Competition in Brussels. In the U.S., she sang the title role in *Aida* after being first place winner of the Birmingham Opera competition. In Italy, she was first place winner in the International Citta di Ercolano di Canti where she was praised for "a very beautiful lyric voice of professional maturity and excellent interpretation."

Ms. Thompson's career has taken her throughout the world in opera, recital, and orchestral engagements. She has appeared as soloist with Rjecka National Opera Orchestra, the Belgian Radio Orchestra and St. Luke's Chamber Orchestra. She made her Carnegie Hall debut singing the Verdi *Requiem*, a role for which she has received great acclaim and which she has performed twice at Lehigh. A cantata for soprano and choir entitled *Gabriel* was written for her by Steven Sametz and premiered by the Lehigh Choir.

Through special invitation by Prince Rene Simo and the Office of Cultural Affairs of Cameroon, she made her African debut in solo recitals in Cameroon, Kenya and Zaire. Ms. Thompson also performed on the soundtrack of the Belgian film, "Deux Ramoneurs Chez une Cantatrice," which was shown at the Cannes Film Festival.



Marietta Simpson is well known for the rich beauty of her deeply expressive voice making her one of the most admired and sought-after mezzo-sopranos on the music scene today. She has sung under many of the world's great conductors including Robert Shaw, Kurt Masur, Lorin Maazel, Simon Rattle, Charles Dutoit, Michael Tilson Thomas, and Gunther Herbig with orchestras such as The Philadelphia Orchestra,

New York Philharmonic, The Cleveland Orchestra, National Symphony, Los Angeles Philharmonic, Toronto Symphny and the symphony orchestras of San Francisco, Atlanta, Baltimore, Pittsburgh, Detroit, Phoenix, Houston, St. Louis, New Jersey, Cincinnati, Seattle, City of Birmingham, and others.

The summer of 1997 found Ms. Simpson at the Bregenz Festival in Austria during July and August for performances of *Porgy and Bess*, conducted by Andrew Litton. This was preceded by performances in June of the Mozart *Requiem* with the San Francisco Symphony under Michael Tilson Thmas and followed by Beethoven's *Ninth Symphony* with the Boston Symphony and Robert Shaw at the August closing concert of the Tanglewood Festival.

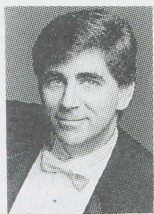


Established as an important and dramatic talent throughout the world, **Michael Myers** was seen in the 1996-1997 season as Don Jose in *Carmen* with the Utah Opera and the Connecticut Grand Opera and as Skuratov in Prokofiev's *House of the Dead* in Long Beach. In the current season he returned to Utah Opera as Edgardo in *Lucia di Lammermoor*, sang Hoffman in *Les Contes d'Hoffman* with the Opera de

Nancy et de Lorraine.

Major engagements in recent seasons included his return to the Köln Opera as the Painter/Negro in *Lulu*, and the Holland Festival for the world premiere of a new opera entitled *Esmée*, the Lyric Opera of Chicago for Sam in *Susannah* and the Painter/Negro in *Lulu*, the Metropolitan Opera as Cassio in *Otello*.

Mr. Myers extensive list of credits include his La Scala debut as Huon in performances of *Oberon*; other major opera company appearances include Santiago, Canada (Toronto, Calgary, Edmonton), New York City Opera, Pittsburgh, Santa Fe, St. Louis, Seattle, Nice, Avignon, Wiesbaden and Stuttgart. His concert performances have included appearances with the Cincinnati May Festival with James Conlon, the Philadelphia Orchestra with Ricardo Muti (also at Carnegie Hall), Opera de Lyon with John Eliot Gardiner, the Minnesota Orchestra and many performances with the Mostly Mozart Festival at New York's Lincoln Center.



American baritone, **Nathaniel Watson**, has earned glowing critical acclaim for his performances in a wide variety of musical styles. He was hailed in *The New York Times* for his "uncommonly fine performance" of the baritone solo in Beethoven's *Ninth Symphony* under Roger Norrington. In May of 1993 he made his debut with the New York Philharmonic in *Der Freischütz* under Sir Colin Davis, and sang again with the orchestra two weeks later under Music Director Kurt Masur in Beethoven's Ninth. He was re-engaged by Maestro Masur and the Philharmonic for performances of Honegger's *Jeanne d'Arc au Bûcher* in 1994. Mr. Watson has appeared with the Symphony Orchestras of Houston, Minnesota, Montreal, Baltimore, San Francisco, and Boston, as well as the Los Angeles Philharmonic and the National Arts Center Orchestra in Ottawa, in music of Beethoven, Handel, Haydn, Mozart, Schumann, and Bach.

Mr. Watson has over thirty opera roles to his credit, including Agamemnon in Gluck's *Iphigénie en Aulide* (L'Opéra Français de New York), Count Almaviva in *Le nozze di Figaro* (Opera Atelier, Toronto), and Silvio in *I Pagliacci* (Virginia Opera). He has sung Sid in Britten's *Albert Herring* at the composer's own Aldeburgh Festival, and, at the Banff Festival in Alberta, the title role in Tchaikovsky's *Eugene Onegin*. Most recently, he played Guglielmo in Mozart's *Così fan tutte* for the Berkshire Opera and sang Rodolfo in Puccini's *La Bohème* for L'Opéra de Québec.

A graduate of the Eastman School and Yale School of Music, Mr. Watson is also an accomplished recitalist and interpreter of contemporary idioms. For LUVME (Lehigh University Very Modern Ensemble), he has performed Steven Sametz' *Prayers of Steel* and Earl Kim's *The Seventh Dream: Scenes from a Movie*.



Dr. Steven Sametz received his undergraduate degree from Yale University and his Masters of Music and Doctor of Musical Arts degrees at the University of Wisconsin-Madison. He has also studied Baroque repertoire with Helmuth Rilling at the Hochschule für Musik und darstellende Kunst in Frankfurt. Dr. Sametz conducts internationally, having appeared twice at the Santa Fe Music Festival as a guest

conductor of the Santa Fe Chorale, including a program entitled "Sametz conducts Sametz." He has conducted Chanticleer, the Redlands Symphony, the Mozart Club of Winston-Salem, the Berkshire Choral Institute, and the National Radio Chorus of the Netherlands in works ranging from Handel's *Messiah* to compositions of Berio, Varese, Ives, and his own pieces. As a composer, he has received both the Composer Fellowship and Composer Consortium grants from the National Endowment for the Arts, as well as grants from the Connecticut Consortium, the Dale Warland Singers, the Desert Chorale, the Philadelphia Singers, the Washington Chamber Singers, and the Pro Arte Chorale. His compositions have been featured at the Schlesswig-Holstein and Salzburg Music Festivals. Several of his works may be heard on five Chanticleer CDs, *With a Poet's Eye*, *Sing We Christmas*, *Out of this World*, *I Have Had Singing*, and *Wonderous Love*. Dr. Sametz recently participated in composer symposia, and his work, *in time of*, was given three performances by Chanticleer at the Ravinia Festival and in San Francisco, where it was reviewed by the San Francisco Examiner as "pure, still rapture."

The choral tradition of **Lehigh University** dates back to the 1880s, when a Mandolin and Singing Club was formed by the undergraduates. Since that time, there has been unbroken growth of singing at Lehigh. Steven Sametz is the fifth director of choral activities in Lehigh's century of choral singing, having assumed the position in 1979. **Lehigh Choral Arts** is comprised of the University Choir (founded 1894), the Choral Union (founded 1985), and the University Overtones (founded 1982). The Choral Union, founded by Dr. Sametz, is a non-auditioned group where townspeople and Lehigh faculty, staff and students, come together for one rehearsal a week to perform major works from the choral-orchestral repertoire. The Lehigh University Choir today is an active force in campus life. The 50 mixed voices of the Choir are auditioned at the beginning of the academic year. They are drawn from all majors of the University. During the year, they give three major concerts on campus and tour internationally. Recent tours include Florida, California, the Virgin Islands, Germany, Austria, and France. In May 1999, they plan a three-week tour of Asia.

Lehigh University Choral Arts

Peggy Adams	Kathryn Farkas	Bill Marshall
David J. Africa	+Emily Fleck	Gordon Maule
+Bethany Allmang	Carolyn Folmer	Betsy Meredith
+Whitney Ammarell	John Forry	Charles Meredith
Loris Baker	Natalie Foster	+Marcia Mierzwa
Joanne S. Bast	+Nicole Gaddis	Mary Lou Miller
Kristen Bauer	James A. Gallucci	Mimi Miller
Annette Benert	Gail Gangaware	+Linda Molyneux
Brian Beslow *	Clare Garrison	Lida Fraisure Mora
+Jim Birdsall	+Rachel Garrison	Cathy Mordosky
+David Borgo*	Jackie Gigante	Ronald Mordosky
+Patrick Brickley	+Jeremy Gill	Agnes Moroney
Stasha Bradlinski	+Brian Gilman	Geraldine Mosemann
Betty Bramblet	Deborah J. Gray	John Moyer
Stephen Bueker	Betty Groth	Ruth Moyer
+Becky Burris	Coleman Hamel	+Michelle Murad
+Lynn Buscarini	Charles Hasenecz	+Shannon Murphy
+Daryl Callan	Jamie Henry	Miriam Nachesty
Cass Camarda	Ruth Henry	Marianne Napravnik
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Nicole Chaffier	+Kevin Dale Hoffman	Tiare Neumann *
Patricia A. Chase	Cindy Holland	+Al Neumeyer
+Charlotte Chen	Sherrill Hoover	Goddony Normil
Elda Chiarella	Lynne Hoxie	Warren Norris
Ann Cohen	Michael C. Huffman	June Okunski
+Marc Cohen	Suzanne Irvine	+Kristian Ording
Cindy Comfort	+Victoria Jaggard*	John Paalvast
Nancy Copenhafer *	+Chris Janneck	Anne Paul
+Rita Cortez	Joanna de Jesus	Jack Paul
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+Kristen Crooks	Pamela Kalapay	Jim Prager
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Fran Cundall	Barbara Kemmerer	Elizabeth C. Ragan *
Martha Dalmas	Don Kemmerer	+Lauren Redeker
Cindy Davidson *	+Elyse Kemmerer	+Eben Rauhut*
Kate De Fuccio	Patrick King *	Mary Jane Reep
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Marcia Detweiler	+Thomas Koontz, II **	Russ Roper
Loretta Deutsch	Hope A. Kunkel	+Elizabeth Ruch
+Vanessa DeVett	Maryann LaPadula	+Inna Ryu **
Keith E. Dombrowski *	Charis Lasky	Kristina Sandburg *
Linda Domina	Dina Michelle Leech	Beth Schiavino
Hazel Sherry Dorney	+Tricia Lenihan **	Seth Schran
+Greg Dvorocsik	Shen C. Lu *	George Schwartzkopf
Kathryn Dyer	+Jake Luciani	Donald C. Seagreaves
Anke M. Ellis	Douglas MacNeil	+Brad Seamans
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Wendy Large

Horn

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Donald Wenner
Christopher Griffen
Stephen Couch
Daniel Braden
Erwin Chandler

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Karen Culberson

Trumpet

Lawrence Wright
Barbara Sauer Prugh
Steven Heitzer
Scott Marino
David Umla
David Champouillon

Off-stage Trumpet

Kevin Rosenberry
Billy Hunter

Trombone

Henry Schmidt
Colin Williams
Stephen Lange
Barry McCommon

Tuba

Scott Force

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Christopher Hanning
Steven Mathieson
Frank Kumor
Kevin Karchner
Edward Protzman
Richard Groller
Monica Spishock

Harp

Andrea Wittchen
Melinda Cutcher

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Paul Salerni

We would like to thank the Allentown Symphony for the use of the celesta and Allen Organ Company for supplying the organ for tonight's performance.

Choral Arts 1998-99 Season

Friday, October 23 and Saturday, October 24

Choral Arts: *A Night at the Opera*

Sunday, December 6

Choral Arts: *Christmas Vespers*

Packer Chapel, 4 and 8 pm

Saturday, March 27

Lehigh University Choir: *Asia Tour Program*

Friday, April 23 and Saturday, April 24

Choral Arts: *Brahms, Requiem*

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